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# BULLETIN OF THE ART INSTITUTE OF CHICAGO

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The middle pages of this Bulletin (pages 39 to 42), containing the programme of exhibitions, lectures, etc., of the season may easily be detached and preserved separately.

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## THE PAGEANT OF THE ANTIQUARIAN SOCIETY

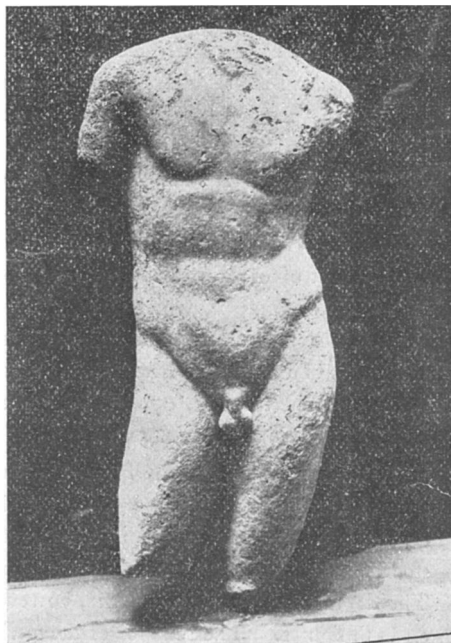
A Pageant of the Italian Renaissance, under the auspices of the Antiquarian Society of the Art Institute, is in active preparation. This entertainment, which is to be given on a large scale in Blackstone Hall, will be a chronological masque of the history of Italian art, beginning with the triumph of Cimabue's Madonna, and extending over the periods of the Early and High Renaissance to the time of Titian and the great Venetians.

The performance will be given by the students of the Art Institute, the Chicago Society of Artists, and the Art Students' League, supported and assisted by the Donald Robertson Players and other organizations; it will involve the appearance of five or six hundred persons in the costumes of the epoch represented, many of them in historical characters, and will present, in processions, groups and dramatic interludes, a view of the chief incidents and traditions of the Renaissance. Specially designed hangings, banners, costumes and accessories are being made, special music and lines written, and the entire pageant carefully designed to produce an artistic and educational result.

The date set for this entertainment is January 26, 1909. An admission fee will be charged and the proceeds will be devoted to increasing the collection of the Antiquarian Society in the Art Institute.

## AN APOLLINIC TORSO

The unrestored marble torso, of which a frontal view is presented, was acquired in the Roman market about ten years ago.



Antique Marble. Art Institute of Chicago.

The authenticity of the fragment is certain. It shows three degrees of corrosion. Namely, first, a uniform superficial oxidation of agreeable color; second, the branching channels which acidulous plant roots have etched in the stone; and third, a spongy, dark calcination which penetrates the marble at many points.

The leading dimensions of the mutilated figure in whole inches and eighths of an inch are subjoined :

Height preserved	34.0
Width at shoulders	14.5
Interval between armpits	10.7
Hips	11.3
Depth of arm	3.4
“ “ leg	5.6

The pose of our mutilated marble is unsymmetrical. Its shoulders were carried fairly level. Its trunk swerved to the right, and bore on the left leg. The knee of the other leg hung a little forward. The right foot was planted a little to one side. Both arms were down, the right one, whose humerus has a backward slant, being crooked, probably, at the elbow. Compare, for the essential points of this pose, and for the long twining curls whose extremities are indicated on the chest of our torso, the bronze Apollo Citharistes of Pompeii, which the late Adolf Furtwängler has traced to a near precursor of Phidias (Furtwängler, *Masterpieces* p. 52; Reinach, *Répertoire* II, 97, 8; Higinbotham *Bronzes*, Chicago, No. 543).

The measurements of the Pompeian statue average about one-sixth larger than the Chicago marble, which must therefore have stood about 50 inches high without its plinth. The depth at the loins is the same, however, on both figures. The sculptor of the marble one has abandoned the ultra-sinewy proportions of his early fifth century model. The Apollo Despuig at Majorca and a little bronze Apollo from Pompeii (Reinach, *Répertoire* II, 92, 3 and 93, 2; Higinbotham *Bronzes*, Chicago, 952) are later survivals of the type. Compare, also, Prince Torlonia's torso, which Reinach classes as a Dionysos (*Répertoire* II, 124, 4).

#### RECENT EXHIBITIONS.

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture was held October 20. The Exhibition, which numbered 340 works, was smaller than last year, and this made possible a more satisfactory hanging. Although the large exhibitions of the Corcoran Gallery in Washington and of the St. Louis Museum interfered with our dates, the high standard of previous years was fully maintained, many critics considering it the best gathering of American pictures we have had.

A noticeable characteristic was the even quality of the work; while no single picture of the greatest distinction appeared, a large number of very strong canvases were shown. The Norman W. Harris Prize was awarded to Mr. Sergeant Kendall for his "Narcissa," a beautiful nude figure of a child with her reflection in a mirror. The Martin B. Cahn Prize for the best picture by a Chicago painter was awarded to Mr. Adam Emory Albright for "The Enchanted Hour," a picture of children fishing from a boat.

The following pictures were sold from this exhibition: "Their First Sail," by Anna Lea Merritt; "The Child in the House," by Walter M. Clute; "The Swimming Hole," by Mary S. Perkins; "At the Mantel," by Henry R. Rittenberg; "The Silence of the Desert," by Bertha M. Dressler; "Gray Day," and "The Church on the Zattere, Venice," by Grace Ravlin; "Dutch Interior," and "The Cup that Cheers," by John H. Vanderpoel; "Still Life," by Emil Carlsen; "Winter," by John T. Goshorn; "The Clouds," by James William Pattison; "Sea Breeze," by Caroline Stehlin; "New England Village," by John F. Stacey; and "Girl in Arbor," by Mabel May Wood-